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REVIEWS AND BOOK NOTICES.

The Complete Works of John Lyly, now for the first time collected and edited from the earliest Quartos, with Life, Bibliography, Essays, Notes, and Index. By R. WARWICK BOND, M. A. 3 vols. Demy 8vo. Vol. i, pp. xvi, 543; ii, pp. iv, 574; iii, pp. iv, 620; with 3 full-page plates. Oxford, The Clarendon Press, 1902.

"Four years of continuous and exclusive work", Mr. Bond confesses, have been devoted to the preparation of these comprehensive volumes; and obviously that work, the reader will hasten to add, has been sustained by strength of convictions and inspired by unflagging enthusiasm; it has had a mission behind it, the mission of reclaiming from neglect and ignorance "one of the most distinct of Elizabethans". Mr. Bond puts the matter thus: "These volumes deal, in the first place, with the earliest English writer with an acute sense of form, or, . . . at least with the first who made Englishmen feel that prose was an art; also with the first English novelist, and—though this is a point of quite minor importance—with one of the most admired and conspicuous men of letters of the period 1580–1600. They deal, in the second place, with the first regular English dramatist, the true inventor and introducer of dramatic style, conduct, and dialogue; and, in these respects, the chief master of Shakespeare and (but mainly through the latter) of Ben Jonson, and the attendant host of playwrights. There is no play before Lyly. He wrote eight; and immediately thereafter England produced some hundreds—produced that marvel and pride of the greatest literature in the world, the Elizabethan Drama. What the long infancy of her stage had lacked was an example of form, of art; and Lyly gave it." These statements are destined to receive much attention. Mr. Bond is not disturbed at the prospect, but calmly and confidently asks of the critic only this, that he be thoughtful, and that he study the evidence laid before him.

Whatever modifications of Mr. Bond's judgments may be made,—for surely many will be made,—the obligation to him for the first complete edition of Lyly's works will remain to evoke the gratitude of scholars. Few critics will indeed have a sustained and uniform interest in every department of Lyly's activity, but the complete record thus brought together will more and more lead to that comprehensive view that will make amends for partial and distorted judgments and for belated praise. The inclusion of the anonymous play 'The Maydes Metamorphosis'

('A Warning for Faire Women' is rejected, its attribution to Lyly deserving "no support") will contribute to a closer study of Lyly's manner; and the unsifted appendix of poems (including 'The Bee' (hitherto attributed to the Earl of Essex, but by Bond confidently claimed for Lyly) will also stimulate scrutiny.¹ The editor's determination to give the fullest view of his author is shown in the expenditure of "months of labour" in selecting half a dozen 'Epigrams' from Addit. Ms. 15,227. These will have to be considered by the student of Shakespeare's 'Lucrece' (G. Sarrazin, 'Beiblatt zur Anglia' xv, 98).

But Mr. Bond's volumes are more than mere material for scrutiny and special investigations. It is not the shield of the faithful editor that he relies upon for defence, but he has courageously entered the arena of controversy on every important question connected with the active career of his author. Thus, his "Life" of Lyly is in itself a fine example of an exhaustive study and interpretation of the accessible records, while the "Bibliographical Appendix" is noteworthy for the report of newly discovered records and letters that throw additional light on some periods of Lyly's life, and bring the "Entertainments" claimed for him and his relations with "important folk" into clearer view. Although the "Life" contains much that in detail relates to the works of the author, the editor has evaded no expenditure of labor in reconstructing essays on the chief departments of Lyly's authorship. There is an "Essay on Euphuus and Euphuism", another "On Lyly as a Playwright" (the "Note on Italian Influence in Lyly's Plays" is also to be specially mentioned); "the Marprelate Controversy" is surveyed, appropriately and fully enough, in the "Life." Moreover, there are prefixed to the texts discussions bibliographical and critical, ample in detail and well considered; and following the texts are notes that place Mr. Bond high in the rank of commentators.

The student of Euphuism will naturally turn to Mr. Bond for the most recent complete view of the subject, and he will not be unrewarded. It is, however, undeniably true that Mr. Bond is here not at his best in the *rôle* of reporter of the work of his predecessors. At this point, unhappily, he has faltered for just a moment, and, in refutation of his own painstaking method, feebly exclaimed against an essay "wherein elaboration reaches a point almost inimical to literary study". Inasmuch as Mr. Bond had previously tried his hand in this matter ('Quarterly Review' for January, 1896), it is all the more surprising that he should now fail in a methodical compilation. External proof of

¹ Mr. H. Littledale has already reclaimed 'The Bee' for Essex, and has further added: "I have studied Mr. Bond's conjectural 'Doubtful Poems' of Lyly very carefully, and the impression they leave on my mind is that not only did Lyly not write a single line of them, but also that it now becomes very much more doubtful than before whether he was capable of writing 'Cupid and my Campaspe'."—'The Athenaeum', Feb. 28, 1903.

looseness of method is at once furnished by the detachment of the "Additional Note" (i, 539); it contains nothing that should not have had an organic place in the "Introductory Essay". It is discoverable that Mr. Bond has here relied too much upon his previous presentation of the subject, and, after that, upon Dr. Landmann's "summarized" and "clarified" paper published by the "New Shakspeare Society". He should have retaken the path through Dr. Landmann's original treatise and that of Mr. Child, conquering his momentary revulsion of feeling to "elaboration" that is "almost inimical to literary study". Throughout his discussion of Euphuism, moreover, Mr. Bond has prepared the reader for what would otherwise have been a real surprise in his note on 'parison' (i, 540). The ancient use of the word (Quintilian, ix, iii, 75) should have saved Mr. Bond from an habitual playing with the mistaken etymological significance of the term; indeed the modern glass-blower might have taught him better. There is, however, an objection that might be urged against the use of 'parison' (adjective) in place of the correctly formed name of the process, 'pariosis' (Volk-mann, 'Rhetorik' p. 482; Gerber, 'Die Sprache als Kunst' ii, 135, 140). The old word cancels the demand for such an unshapely coin as 'clause-parallelism'.

In acknowledging the receipt of Macaulay's 'Essay on Milton', Jeffrey wrote to the young author, "The more I think, the less I can conceive where you picked up that style". The subjective elements of a marked style are usually developed by external 'educational' circumstances that are more or less clearly traceable. There is an external history of Lyly's style, and the principal facts are well known; but there is still a division of opinion in detail. Lyly's debt to Pettie is now perhaps duly acknowledged, and Pettie is probably destined to become more intimately known (see 'The Nineteenth Century' for February, 1904); but there is still no agreement in the distribution of honors between Lord Berners and Sir Thomas North, to say nothing of the inadequate study of classical influences. Mr. Bond might easily have contributed more to the determination of results by an exact collation of 'The Golden Book' and 'The Dial'. That North has transferred into 'The Dial' chapters and long passages from 'The Golden Book' (e. g., the first chapter of the Letters, cap. lviii of 'The Dial' is cap. xxvi, 1 of 'The Golden Book'; cap. xxxviii of 'The Golden Book' is cap. lxiii in 'The Dial'; cap. lxviii of 'The Dial' becomes the fourteenth Letter of 'The Golden Book'; cap. lvii of 'The Dial' becomes, in somewhat ampler form however, cap. xlviii of 'The Golden Book'; and cap. lxxv of 'The Dial' becomes the first Letter of 'The Golden Book') should have been completely reported. A thorough comparison of the two works would reveal an agreement in style of which Mr. Bond gives no intimation. Granted that Lyly used North's book rather than Berners', the English source of

the style remains to be determined by the relation of the second translator to the first. Moreover, a collation of the different editions of the original book from which Berners and North made their translations is required, and the difference in the linguistic attainments of the translators should not be neglected.

Mr. Bond's volumes contain so much that will remain valuable for the study of the plays that it is difficult, in a brief notice, to convey a notion of all he has done. His annotations are, of course, not complete. Echoes of Lyly in Shakespeare that have not reached him will from time to time be caught by other ears. The comedy of the master will be brought into clearer relation at many points with that of his clever predecessor because of the way traversed by Mr. Bond. But special attention will be attracted to two questions connected with the plays that are handled by Mr. Bond with marked originality and independence of judgment,—the question of the allegorical interpretation of the 'Endimion', and the question of the dramatic maturity of 'The Woman in the Moone'.

Mr. Baker's conclusion ('Endymion' p. lxxxiv) is "that 'Endymion', with its figures and similes that are the same as figures and similes in both parts of the 'Euphues', was first acted after the publication of the 'Anatomie of Wit' and before the publication of the 'England', but when all of the 'England', except possibly the 'Glass for Europe', had been written for some months". Mr. Child, on the other hand, had seen in the 'Campaspe' features of style that associated it in the closest manner with the 'Euphues'; in the 'Endimion', a later development of the 'Euphuistic' manner. Mr. Bond sustains Mr. Child's judgment, and accordingly places the 'Campaspe' at the head of the chronological list, and the 'Endimion' in the fourth place. But it is with reference to the allegory of the 'Endimion' that Mr. Bond's arguments are most significant. He expounds the allegory in a manner more convincing than that of Mr. Halpin or that of Mr. Baker. The Earl of Leicester remains Endimion, and Queen Elizabeth remains Cynthia; but a radical change of the programme is effected by the substitution of Mary Queen of Scots as the original of Tellus. Well defined limits for the date of the play (May to November, 1585) are thus inferred. The ingenious and usually convincing character of Mr. Bond's argument is finely shown in his method of discovering Sir Amyas Paulet to be the original of Corsites. Paulet was charged with the custody of the Queen of Scots, and in his rigid puritanic honesty rejected his royal prisoner's secret overture for a relaxed watchfulness. "This incident (says Mr. Bond, iii. 92), which affords a parallel for Tellus' deceptive promises to Corsites (iv. 1. p. 54), is related by Froude as occurring at the commencement of Paulet's appointment in 1585. Among other details of his guardianship of Mary, Froude relates that when she wished her apartments, which looked upon the castle court, changed to others commanding

a view of the open country, Paulet refused, from a conviction that she would use the opportunity thus afforded to exchange signals with some of the messengers ever on the watch to carry communications to her friends. This detail is probably the suggestion of Tellus' remark—"I maruell Corsites giueth me so much libertie: all the world knowing his charge to bee so high, and his nature to bee so straunge; who hath so ill intreated Ladies of great honour, that he hath not suffered them to *look out of windowes*, much lesse to walke abroad': and her further remark at the end of the scene, 'I will in, and laugh with *the other Ladies* at Corsites sweating', probably has reference to the mischievous enjoyment by Mary and her train of their continual efforts to elude her gaoler's vigilance". Interesting, too, though to a subordinate degree, is Mr. Bond's identification of Sir Philip Sidney (not the Earl of Sussex, as Halpin thought) in the character of Eumenides, and the substitution of Gabriel Harvey for Stephen Gosson as the original of Sir Topas. At every step Mr. Bond is cautious enough not to require too much of the allegory, and finally confesses (iii, 102) that "its weak point is, doubtless, the want of any definite intrigue against Leicester by Mary or Lady Shrewsbury; but the same weakness", he adds, "is inherent in the theory of Mr. Halpin, and in Mr. Baker's emendation of it".

Some of Mr. Bond's judgments concerning 'The Woman in the Moone' will be disputed. It is Lyly's first play in verse,— "The first he had in Phoebus holy bowre", of the Prologus is thus explained. This fact of form has misled Mr. Bond in his comparison of the plays in Euphuistic details. He overestimates it as to construction of plot, as to merit of literary form, and as to the inherent power of the characters, and consequently places it, one must believe, too late in the list (in the seventh place). "Altogether, in spite of some defects", he concludes, "I am inclined to regard 'The Woman' as the cleverest and most original of Lyly's plays: it certainly possesses the largest share of poetic beauty" (ii, 278). But the 'Midas' and the 'Mother Bombie' are surely closer to the "imitation of life", and represent better dramatic art. Mr. Bond has in this instance left a question in a very unsettled state.

An important aspect of Lyly's dramatic art brings into view the theatrical companies of his day. Few dramatists have not been influenced by the players and the conditions of presentation they have had in mind. If, therefore, the plays of Lyly were comprised in the *répertoire* of the St. Paul's Boys, what effect did such Children Companies have upon the dramatist in his preparation of plays? The question is not asked for the first time, nor have the more obvious features of its reply hitherto escaped notice. But there is another aspect of the influence of the Children Companies, and this has perhaps never been surveyed in the full light of all the facts. Lyly's dramatic career

marks the significant central point of view between the petition of the Scholars of St. Paul's addressed to Richard II in 1378 and the Beeston's Boys who continued to play perhaps to the closing of the theatres in 1642 (see A. Albrecht, 'Das englische Kindertheater', Halle, 1883; and Hermann Maas, 'Die Kindertruppen', Bremen, 1901); and many of the most significant complexities in the problem of the development of the regular drama become classified and interpreted by regarding the Children Companies as the result of a second birth of the drama within the church.

With the secularization of the old plays came this new beginning of performances within the church and under its supervision. And it was again in the choir, where the *Quem quaeritis* had begun and gradually grown from antiphonal response through trope and other accretions into the germinal play of the complete cycle, that this second beginning was made—but with a difference; the Scholars of St. Paul's asked for protection against unauthorized presentations of Old Testament history. The choir boys began with dramatic material that was destined to wear out. And the relation of these boys to the schools in time established a relation between the presentations in the churches and those in the schools, and then those at the court and before the academicians. The character of the plays underwent corresponding transformations, and there emerged from these companies the professional player and the essential features of theatrical organization and conduct. How central in all affairs dramatic these companies became is shown by the attention directed to them by "Inhibitions" and in all the controversies respecting theatrical matters, as well as by the attitude towards them on the part of the dramatists. All the women on the stage were impersonated by boys until the Restoration. The Children Companies had served their important purpose.

JAMES W. BRIGHT.

A History of French Versification, by L. E. KASTNER, M. A.
Oxford, Clarendon Press, 1903, pp. vi, 312.

The title of Mr. Kastner's book, 'A History of French Versification' is misleading. Professedly based upon Tobler's 'Vom französischen Versbaue'—unfortunately not upon the last edition, as is apparent by a number of omissions—with the subject matter somewhat differently arranged, and at times much expanded, the author has produced a handbook of French poetics, which will be very useful for reference on account of the large number of illustrative examples. But there is not any discussion of the origins of French metres, an omission intentional but not justifiable, for the results of the study of the beginnings of French versification are not so hypothetical as Mr. Kastner seems to think. At the very outset he has failed to give an adequate statement of the